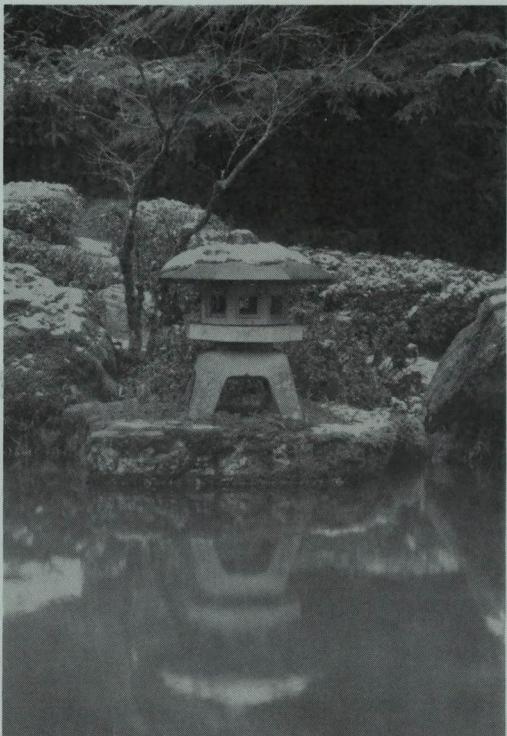


# Sacred Dance Guild Journal



volume 32

number 3

Spring 1990

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The JOURNAL is the official publication of the Sacred Dance Guild, a nonprofit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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## **Policy Statement •**

The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board.

Official Address: Sacred Dance Guild, Post Box 177, Peterborough, New Hampshire 03458.

Headquarters Address: Fenna Stoub, President, 1842 Linden Ave., Grand Rapids, Michigan 49507

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Individual subscriptions to the JOURNAL are available for \$12. Membership to the Sacred Dance Guild is also available for the following rates: Regular (U.S. and Canada)-\$22 for one year, \$40 for two years; Student or Senior-\$16 for one year; International-\$30 for one year, \$47 for two years; Group-\$60; Sponsor-\$100; Life-\$400. Membership includes the JOURNAL published three times a year; RESOURCES IN SACRED DANCE - An Annotated Bibliography (1986) available separately for \$7; Calendar of Events; annual Membership Directory membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 1842 Linden Ave., Grand Rapids, MI 49507.

# Sacred Dance Guild Journal

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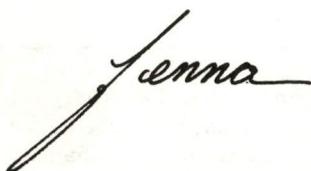
## President's Message

Like most modern Americans, I fall daily into the age old trap of "goal identity". What I mean by that is I measure my self worth by whether or not I've achieved the goals that I have set for the day. If I have, then I'm a wonderful person, if I haven't, I'm a failure. I have come to see this as a terrible self defeating lie which forces me to live in either the past or the future or both, without regard for the present or my own Divinely endowed self worth. The truth is that I'm a jerk whether or not I achieve my goals, and I'm also wonderful whether or not I achieve my goals.

Festival '90's theme is "Dance is a Journey". Which begs the questions "Where are we going?" and "Where have we been?" But more importantly I think it begs the question "Am I living (dancing) in the present with all of my being?" There is an Oriental story of a man who was being chased by a bear. He falls off a cliff, and as he falls, he grabs a branch. He sees the bear above him, and glancing below he sees a lion leaping up at his feet. On the side of the cliff there are two groundhogs gnawing away at his life line, the branch. As he takes a deep breath, he also notices a clump of wild strawberries with one great red strawberry within reach. With one free hand, he picks it, puts it in his mouth, chews it slowly and says, "ah—delicious."

All of us encounter the bears of the past, the lions of the future and the groundhogs of the present, and they all have the potential to destroy the best of us. But it is only within the present moment that we are able to make the shift from potential disaster to the opportunity that is also present. And it is in choosing to enjoy the present that we turn a life of work into a work of art.

I hope all of you seriously consider Festival '90 as an event to be experienced on your own personal journey. Think of it as the strawberry to be savored, for that is just what SDG Festivals are all about.

A handwritten signature in black ink that reads "Jenna". The signature is fluid and cursive, with the "J" and "e" being particularly prominent.

# Editorial

Several times this week I have thought about the following quotation by Thomas Merton. My son, Paul, was married this week; Lent began this week. The theme of this Journal is DANCE IS A JOURNEY, SOMETIMES TRAVELED ALONE, SOMETIMES IN A GROUP, BUT ALWAYS TRAVELED . . . IN MANY MARVELOUS WAYS. "My Lord God, I have no idea where I am going. I do not see the road ahead of me. I cannot know for certain where it will end. Nor do I really know myself, and the fact that I think that I am following your will does not mean that I am actually doing so. But I believe that the desire to please you does in fact please you. And I hope I have that desire in all that I am doing. I hope that I will never do anything apart from that desire. And I know that if I do this you will lead me by the right road though I may know nothing about it. Therefore will I trust you always though I may seem to be lost and in the shadow of death. I will not fear, for you are ever with me, and you will never leave me to face my perils alone."

This is the Spring issue. It is an end – and as such is a beginning. I along with each of you will be giving thought to being a part of "Dance is a Journey" in the beautiful Northwest of our country. Thus, the fall issue will have as its theme RETURN OF THE DANCER FROM THE JOURNEY. This will give you, each of you, an opportunity to drop me a note on your particular return from the dances you do, your journey of faith through dance. (I would "love" to write each of you so that you could reply, but time for me is as short as it is for you.)

As a reminder: The Calendar of Events will be the Centerfold; there will be no Chapter and Regional News forms. Therefore, please continue to send your news for sacred dance activity to: Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901 and your news from regions and chapters to Director of Regions and Chapters, Joan Huff, 6 Baylis Street, Oswego, New York 13126.

Forgive your Editor on the incorrect Phone number for Sybil MacBeth. I will try again: 1-804-428-3505!

Toni' Intravaia

Editor

Deadlines for the Journal: August 15, November 15 and February 15. Deadlines for the Events Calendar: For the present the same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor 201 Hewitt, Carbondale, IL 62901.

# *In this issue...*

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COVER: The photo "Japanese Garden, Portland, OR" by photographer David Gorman of Portland, Oregon.

Journal Contributors: Toni' Intravaia, Editor; Susan Cole, Calligraphy; Mary Jane Wolbers, Kathleen M. Henry, Denise Dovell, Roberta Grimm, Peter Dawkins, Philip Car-Gomm, Carla DeSola, Marcia Bain, Donna DeMille, Teresina Havens, Susan Cole.

## **DANCE IS A JOURNEY, SOMETIMES TRAVELED ALONE, SOMETIMES IN A GROUP, BUT ALWAYS TRAVELED . . . IN MANY MARVELOUS WAYS**

"Traveling from one place to another" and "moving the body and feet in rhythm" – Journey and Dance have a great deal in common – as words go. Neither the journey nor dance stand still. As long as there is life there is both journey and dance. And there are so many routes to explore and so many to do the exploring. Following are only a few of the journeys that are recorded by members. •

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### **DANCE IS A JOURNEY**

*by Susan Cole*

Alan Jones, Dean of Grace Cathedral in San Francisco, has said that it would be helpful to view prayer as "attentiveness to the Spirit without editing what's there." It is important to know what "feeds" your soul, what allows you to get into the mystical, poetical, metaphorical world which is the world of the soul. Alan Jones feels that we need to "move away from our private desires into discovering shared meanings," and that spirituality "is often a codeword for living in all its fullness."

As dancers, we have come to understand that when movement and stillness are one, dance becomes prayer. In the midst of energetic African dance movements there can come a centeredness, a sense of wholeness, when we feel one with the Creator. *Dance Is A Journey*, the 1990 Sacred Dance Guild Festival attempts to provide the opportunity for you to explore new forms of spirituality that will enhance your own, making it stronger and allowing you to in turn, to share with others.

We live in a rapidly changing world, both globally and locally. It is vital that we understand how others think and what traditions inform their decisions. The Asian influence has been especially strong in recent years with much discussion about the integration of Eastern and Western thought. What are the Eastern sacred traditions and how can we understand how they might relate to us? As dancers, a non-verbal spiritual tradition may be very useful in shaping and strengthening our choreography as well as our personal understanding of faith. It will be wonderful to share together in the beauty and inspiration of a Japanese Garden. Class time prior to our trip will prepare us so that we may capture this experience and be able to "take it home" and use in dance or workshops with others.

The rhythms of jazz and popular music are deeply rooted in the black experience. These rhythms came not only from the religious expressions of the slave period in this country but from the spiritual understandings brought from Africa. Sacred dance reflects the values, cultural history and belief systems of a people. By studying these dances we develop a kinesthetic awareness that facilitates greater understanding. African dance can help us understand joy, openness, oppression, and community. There will be a wonderful performance of African dance by the much acclaimed Northwest Afrikan American Ballet in the Arlene Schnitzer Concert Hall, that is part of your tuition. Bruce Smith and his drummers will be leading classes during the festival.

The drum beat is truly the heartbeat of humanity, according to Ramona Soto Rank, our Native American coordinator. She is very interested in helping us to understand the essence of Native American ritual and how it can inform the Western liturgical experience. The Native American experience is a part of the heritage of our country that is often not fully understood. Through dance we can come to understand these traditions and expression of creation.

To walk along the beach on the Oregon coast is a unique experience that cannot be described. To dance together on a secluded beach, beneath rising cliffs, and to the sound of crashing waves will be a delight! Of course, you get to see a bit of the Northwest on the way to coast. So often, it seems difficult to take what we have learned and apply it "at home." To be able to dance in the Sunday morning worship of a variety of traditions, presenting the choreography developed with Carla during the week, is an exciting opportunity. All classes will be offered on a beginning through advanced level so that you make work at your level of comfort.

Registrants for Dance Is A Journey will receive two credit hours from Portland State University as part of the tuition. Transcripts will be sent to you at the end of the summer. Also included at no extra cost, is the pleasure of a climate that boasts very low humidity and a mild average August temperature—a lovely contrast to much of the country during early August. Won't you join us in this exciting experience?!!

#### **Sharing Times at Dance Is A Journey**

Registrants will be invited to sign up to share dances with others at the festival during a special sharing time. Those of you who would like to participate in a concert style sharing time may inquire about the details. The evaluations from recent festivals indicate that there is a desire to share liturgical movement or dances for worship or work in process in a different time frame than the "performance" pieces. We will be accommodating that request. Another type of sharing will be added this year. There will be "conversation times" when you may gather in a group to discuss such topics as "the aging dancer—"; working with youth; dancing professionally as a sacred dancer; men and sacred dance; dancing social issues (like AIDS), etc. •

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## **SCHOLARSHIP AID**

Scholarships are available from the scholarship committee. This is handled separately from the Festival' to insure fairness. The amount of money varies each year. Please see the scholarship form included in the *Journal*.

#### **Faculty and Classes**

Guild members have asked to limit the size of the faculty at festivals so that participants will be able to experience each faculty member's presentations. The faculty of Dance Is A Journey is an exciting composite and the classes will complement each other. Each class will be offered on both beginning and more advanced levels and rotated so that you may take a beginning class in one area and a more advanced class in another. Technique class will be taught by the dance faculty at Portland State University and music will be live.

*Carla de Sola* is a graduate of Julliard, founder and director of the Omega Liturgical Dance Company, based in NYC, and a highly respected soloist, choreographer and workshop leader in Sacred Dance. She has traveled to Australia and Europe performing and conducting inter-faith workshops for peace. Carla is the author of *Learning through Dance* and *The Spirit Moves*.

*Br. Lee Brunner, Obl., O.H.C.* has danced with American Ballet Theater in NYC and is now artist in residence at Holy Cross Monastery in New York and has taught at the New York Asian Society and the Zen Mountain Art Center. He is also experienced in Native American traditions.

*Teresina Havens* is the author of *Mind What Stirs in Your Hearts* and *A Time to Bless*. Her lifework has been the integrating of Eastern and Western spirituality. She has been involved in Quaker groups around the country as a "wandering minstrel for economic justice."

*Bruce Smith* is founder and master drummer of the NW Afrikan American Ballet. He has done extensive research in West Africa studying the tradition drum and dance techniques. Bruce was enthusiastically received as a teacher at the 1984 SDG Festival.

*Ramona Soto Rank* is a citizen of the Klamath Indian Tribe, chair of the Ecumenical Ministries of Oregon, Indian Ministry Committee, President of Native American Lutheran Ministry, Region 1, and co-founder of One in the Spirit. She is trained in both classical ballet and traditional Native American dance. *Yogashri Yogacharya Dr. Sushil Bhattacharya* is director of the Pan-tanjali Yoga Center in Nepal and an internationally known yoga master.

Susan Cole, Program Director (206) 694-4849, will be glad to answer your questions regarding the Festival, transportation, things to do and see before or after the Festival, suggestions for offering to do a workshop in your local area in exchange for tuition, etc. \*

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## THE JOURNEY TO HONG KONG

by Mary Jane Wolbers

In July, 1990 the Guild will be represented by Doug Adams, Diane Apostolos Cappadona, Jo Ann Combs, Joanne Flanigan, Maggie Kast, Martha Ann Kirk, Matteo, Kathryn Mihelick, and Mary Jane Wolbers at the Fifth Hong Kong International Dance Conference. The Conference, "Contemporary Issues in Dance: A Global View", will convene July 15 - 28, hosted by the Hong Kong Academy for Performing Arts and under the direction of Carl Wolz. Sessions for those primarily interested in sacred dance will occur during the second Conference week, July 23 - 28.

On the agenda are presentations of research papers, workshops, panel discussions and performances. In addition, plenary sessions will explore the possibility of creating an international dance congress, the role of dance in world peace, and will enjoy this precedent-setting opportunity for the world's dancers and dance organizations to share ideas, aspirations, and goals. The Guild already has a small international membership but too few "out there" know of its existence. Our presence at the Conference will certainly open new vistas as it moves to take its place on the international dance scene.

It is hoped that Guild members will plan to attend the Conference, and take advantage of this unique opportunity to visit with, learn from, and share experiences with people who have *always* danced their faith! For most of the world's people, dance is a far more fundamental aspect of spiritual life than it is in the United States. Members who have devoted love, time, and energy to effect an acceptance of dance in American worship will surely find it refreshing to enjoy the fellowship of Hong Kong conferees who pursue sacred dance without having to "justify" it!

By now, all Guild members should have received the Hong Kong Conference brochure and registration form. The form is for *individual* registration. It should be xeroxed for additional family and friends attending. Please indicate Sacred Dance Guild as your participating organization; Guild records will verify your eligibility to attend. Contact Carla Kramer, our Membership Director, 2258 Delaware St., Wickliffe, OH 44092 – (216) 694-4849 concerning additional memberships for your group if necessary.

Following the Conference, a choice of three tours is available to conferees: a one or two-week tour of China and a ten-day tour of Bali, Bangkok, and Singapore. Wolz has arranged with the Chinese Ministry of Culture for visits with dance groups, personalities, and at sites not normally open to tourists. Given the present favorable currency exchange in Hong Kong (\$1 US equals about \$8 HK), the low Conference fee (\$50 for the entire two weeks, \$25 for students), and exceedingly reasonable post-conference tour fees, this JOURNEY presents an unusual opportunity to combine sacred dance pursuits with Oriental travel. Members who wish to join us in this adventure are reminded to submit their registration and housing reservations on or before May 1, 1990.

Upon receipt of the reservations, the Acadamy for Performing Arts will confirm your registration, housing, enclose full program information, and ask you to return a booking form on which you will indicate preferences for banquet and performance attendance, and post-conference tours. Travel arrangements to and from Hong Kong should be pursued with Bonnie Buckman 9200 Franz Valley School Road, Calistoga, CA 94515 – (707) 942-4449.

Our sincere thanks go to Guild members who contributed to the planning of this Conference over the last three years, to those who submitted proposals, and to our representatives who will make the trip. If you come, too, what a truly SPLENDID JOURNEY it will be!

### BON VOYAGE!

footnote: The Hong Kong brochure was sent to all members with the Winter 1990 issue of the *Sacred Dance Guild Journal*, Volume 32, Number 2. Anyone needing further information may contact Mary Jane Wolbers, 111 South Green Street, East Stroudsburg, PA 18301 – (717) 421-2169. •

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## **CREDO LITURGICAL DANCE COMPANY'S DANCE JOURNEY**

*by Kathleen M. Henry,  
Artistic and Managing Director*

Credo Liturgical Dance Company of Boston is celebrating our tenth anniversary of our dance journey this year. We are twelve women currently, and count among our present number five of the original members. Over the years, thirty-one women and men have joined us to dance prayer in community, as a public ministry.

Our dance style is simple and based as much on human gesture and movement as it is on modern dance techniques. We like to think that congregations feel that they would be capable of doing it too, in a way that is similar to one's feeling about a good church choir. We are pray-ers who dance. We make our prayer visible. We incarnate what it is we believe. We are graceful movers; profound and symbolic expressives; we are part mimes, part clowns, part liturgists, part actors, part priests, part teachers, part dancers. We dance to the rhythmic spoken word, biblical and poetic, as well as to familiar hymns.

Our preferred choreography method can only be called "communal." What we most like to do is work together on a piece—coming together after some individual preparatory work. We are proud of the fact that no one ever dances anything, not even a movement, that is not consonant with her theology. One example of this is the time that we were setting a duet between Christ and God in the Garden of Gethsemane, and the God figure was to emerge from the congregation, rising up to stand on a pew to face the Christ figure who was to be up near the altar. We thought having God among the people was a wonderful statement of the immanence of the divine etc., etc. The problem was that the dancer who was dancing Christ simply could not relate to a God that was that far away from her. "My God is right here," she stated quite emphatically. So, we changed the choreography.

We are an ecumenical Christian troupe. We were founded by Sr. Patricia Curran, S.N.D., in 1979-80. There are four Roman Catholic sisters who are members presently, including Patricia: two Sisters of Notre Dame de Namur, one Sister of Charity of Halifax, and one Sister of St. Joseph. Two of us are Methodists, one an Evangelical Covenant Congregationalist, three are Roman Catholic, and two are a part of post-Catholic feminist/Native American spirituality. Five of us are married, four of whom are mothers, one of whom is a grandmother! Three of us are single. We range in age from 37 to 52.

We are a peripatetic company. In the past we have danced as much as thirty-three times in a year, despite the fact that we each have jobs and some of us have families. We meet once a week to pray and rehearse together and often two times a month some members are dancing in worship services or offering workshops/retreats in and around the Boston area.

We are a community, and therein is our strength and the reason for our longevity. Despite the fact that we are from different religious backgrounds and hold a variety of different tenets, what we have in common is deep and binding: we try to act upon and to express the Christian Good News of love and social justice. Community life is not always easy. We have had serious difficulties in

our ten years – some personality conflicts, some disagreements about organizational structure and the sharing of the group's power. We have had to learn to be honest and direct as well as kind. Kindness and accommodation have always come too easily to each of us – we have always been too good at being "nice." We have had to learn how to compromise without giving up who we are as individuals. In some ways our group has functioned as a "consciousness raising" place where we have grown stronger and clearer about who we each are.

Our organizational structure is composed of a Finance/Policy Committee, a Pastoral Care Committee (Referring to caring for ourselves as a community), and a Social Committee. An Artistic Director and a Managing Director (currently both positions are held by the same person, Kathleen M. Henry) is empowered to have a director's final say on artistic matters, and to be the facilitator of the gifts in the group, as well as to organize rehearsal time, communicate with our clients, do marketing and publicity, mailings. The artistic and Managing Director receives a percentage of the monies donated to us for our services. We also occasionally do some fund raising to help support that position. Credo also has a Secretary and a Treasurer. Ad Hoc Committees spring up as needed. Some "rehearsal" nights we have to talk more than move because of the "business" that does need to be conducted – and consensus, our mode of operation, takes a long time . . . too bad we can't choreograph business meetings!

For some of us Credo is a prayer community, for some of us Credo is more than that – it functions as our church. Really. It seems to these members that Credo provides the holy space and community of believers where one's gifts are called forth, encouraged, and *USED!* where inclusive language is cherished! where one's differing viewpoints are heard and valued! where women's moving bodies are known to be holy! Alleluia!

In our repertoire we count over 100 dances and full length programs or worship services. We are always trying to develop new pieces to keep ourselves fresh and to best express our developing spiritual journeys. Some of our pieces are full length "danced dramas," a few are solos, most are choreographies for small groups. We also develop congregational gestures to choruses and to prayer refrains that certain denominations use regularly in their worship. We are committed to developing congregational movement. To assist those people who are interested in danced personal prayer and spiritual development on a one to one basis, one of our members, Patricia Curran, has begun a ministry called "Extensions." Through this ministry she helps people explore their prayer in movement form. To engage the services of Extensions contact Patricia Curran, 617-445-3714, or write to her at 37 Castleton Street, Jamaica Plain, MA 02130.

Our theme for the Tenth Anniversary Year is: "We Remember, We Celebrate, We Believe," taken from the title of Marty Haugen's hymn. To celebrate we took three months off from public dancing as a retreat/ gestation period in the Fall. In the Spring, we are planning a play time weekend for ourselves at a small retreat center on Cape Cod. On June 9, we will present a sacred "concert" of our work (see the Calendar of Events) some oldies, (some comic relief, too) some current favorites, to which we will invite as honored guests all

those who have been members of CREDO in the past. Sacred Dance Guild members in the area will be invited, too, of course.

The members of CREDO Liturgical Dance Company of Boston are Judy Maynard Bell, Lee Carpenter, Patricia Curran, Otie Doldt-Harpin, Inez Folsom, Kathleen Henry, Nancy Rowen, Kathy Short, Jane Stewart, Janet Rose Stubblefield, Pat Turner, and Lillian Vidal-Lopez. We can be contacted by calling or writing to Kathleen Henry, 14 Rockwood Street, Jamaica Plain, Massachusetts 02130 - (617)524-4515. •

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## JOURNEY THE SACRED DANCE MOVEMENT

by Denise Dovell

notes on the article, "Sacred Dance", by Leslie Friedman,  
*DANCE TEACHER NOW*, Nov/Dec '89

Sacred, or religious, dances are dances and movements with their foundations in religious themes, stories, and symbols. Sacred dance is not new. American Indians and peoples of Africa, China, and India included dance as part of their religious ceremonies as did early Jews. In most parts of the world religion is an integral part of a person's everyday existence. But in western culture, where life, and dance have become separate and compartmentalized, Leslie tells us in her article "Sacred Dance", that sacred dance has become a movement. Most members of the sacred dance movement would agree with Father Carl Steinauer, of the Roman Catholic Diocese, when he says religion is part of life, "movement is at the heart of life," (quoted in Friedman 31) and together they express strong spiritual communication to pupils, audiences, and congregations. In her article, Ms. Friedman focuses on the diversities throughout the movement. She mentions the variety of people involved, the different approaches to the public, and the on going controversies and problems among the members of the movement.

The class of people dancing for God include pastors, rabbis, members of congregations, dancers and non-dancers alike. Professional dancers find a place to combine religious beliefs and their career by dancing with the dance troupe, Ballet Magnificat. Kathy Thibodeaux, the found of Ballet Magnificat, is a Silver Medalist winner from the second USA International Ballet Competition where she presented a liturgical dance in the competition. Ballet Magnificat is based out of Jackson, Mississippi and tours extensively emphasizing Christian community in their workshops and concerts. Another opportunity for professional dancers is found in the major production work "Los Seises", an Easter story written by Rodrigo & Albeniz in 1264. The piece is reinacted by the Andahazy Ballet Company, based out of Minnesota, in a variety of churches during Lent (pg. 31). Other chances to participate in sacred dance, for professional and non-professional dancers, is found in the churches, synagogues, and other community settings. Dance choirs deliver a religious message when they participate in religious ritual in church.

Some dance groups do not use their dance as religious function. They perform their dances in front of secular audiences as well as church congregations.

Members of the movement diverge separate paths at this point. Some members claim professionalism is the way to acceptance in and out of the church. Others say anyone should be allowed to dance in worship services like qualifying to sing in a church choir (pg. 33). Similar to secular dance companies, and the arts in general, the hottest topic within the movement is financing. Most dance choirs depend on charity from their church affiliate. The sacred dance groups not associated with just one church, must compete with secular dance groups for artistic worth and grant monies.

Ms. Friedman did a great service to the sacred dance movement by writing her extensive article, which was published in *Dance Teacher Now*, Nov/Dec '89 issue. But I felt she separated the sacred dance from the dance community. Certainly secular dance has many of the same problems as sacred dance. But more important is the fact that early modern dancers incorporated their faith in their dance. Examples are Ruth St. Denis, Martha Graham, and Helen Tamiris. Even ballet master George Balanchine produced works with Christian themes, he himself being a devout Russian Orthodox Christian. I agree with Phil Porter (the third member of Body & Soul Dance Company) when he said, "a lot of dance expresses emptiness and despair" (quoted in Friedman 34). But I believe the sacred dance movement is bringing modern dance full circle – back to choreography with a message of hope and religious influence.\*

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## THE CELEBRANTS – A Journey

by Roberta Grimm, Director

In 1989 the Celebrants observed their tenth year as a sacred dance choir in Western New York. After a series of ecumenical workshops six women decided they didn't want to stop dancing to the glory of God.

The Celebrants have grown and dwindled in size from five to twelve. Our current number is seven. Ecumenical, interracial, with both men and women, the dance choir has included eight ministers, one of which is a nun. There is one professional dancer among us.

Through the years the Celebrants have danced in churches of many denominations: Roman Catholic, Presbyterian, Baptist, United Church of Christ, Disciples of Christ, United Methodist, African Methodist, and others. We have led entire Sunday morning worship services on Peace and Justice and on Dance as a Way of Worship. Anthems, introits, benedictions, the Scripture or the sermon have been danced at vespers, ordinations and installations. We have danced Advent and Lenten programs.

We have "danced through life" for mother and daughter banquets and intergenerational groups to Prokofiev's "Music for Children."

Recently we led 150 children one day and 60 the next, dancing Christmas and Epiphany carols.

In 1982 the Celebrants danced the history of Buffalo at the city's Sesquicentennial Celebration, narrated by a local TV anchor and interspersed with choral, speaking and dancing groups representing the religious, ethnic and other diversities of the city.

One of our highest joys came when we were asked to dance in the annual memorial service for Archbishop Oscar Romero and the four women murdered in El Salvador. It was just after the tragic murder of the Jesuit priests, their cook and her daughter at the University in San Salvador. We danced "Lamb of God" and Ecclesiastes III from the El Salvadoran Mass, written to honor the Archbishop.

The group is led by its founder, who usually chooses the themes, music or script for the dances and does the original choreography. But the dancers work together, sharing from their own experience and theology, so that the end product is really a gift from the whole group.

Some of our favorites have been hymns and anthems: Morning Has Broken, the Doxology, the Gloria, Dona Nobis Pacem, Come to the Water, carols of Christmas and Easter, spirituals, anthems such as Randal Thompson's Alleluia, among them. We have loved dancing parts of Missa Gaia, the Earth Mass by Paul Winter: the Beatitudes and Brother Sun, Sister Moon. We have also danced a number of Psalms, 139, 27, 8, 150 as well as Scripture passages, poetry, and ideas . . . resolving conflict, for example.

We have danced in churches, schools and halls, nursing homes, auditoriums and parks, wherever and whenever we were asked.

We enjoy a relationship with other sacred dance choirs in our area, which has enhanced the dance for us all. •

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## PANEURYTHMY SACRED DANCE

by Peter Dawkins, Philip Carr-Gomm  
as submitted by Arlette Nathanael, London, England

Paneurythmy is a meditational exercise-dance that creates in the participants and the surrounding atmosphere, a spirit of synthesis and integration. Such is its value that it is ideally suited to provide a balancing and unifying force in conferences and meetings which traditionally involve a high proportion of sedentary activities, such as lectures, discussions, and meditation. Peter Dawkins has included the Paneurythmy in his work as the following quotation shows:

"We have been using several of Peter Deunov's teachings, most notably those concerning Paneurythmy, for nearly four years now in the conferences, workshops and seminars that the Francis Bacon Research Trust organises for the general public. We have similarly used Paneurythmy in the work of the Gatekeeper Trust, at conferences and on pilgrimages. We have been doing this because we find the Paneurythmy such an excellent and beneficial method of both relaxing and exercising mind and body, helping to make mind and body capable of achieving greater insights and abilities to put them into practice than without the Paneurythmy. We find that the sequence of exercise (if that is the right word to call it, since it is more in the nature of a yoga or meditational movement to put oneself in union with the inner nature or spirit of all things) is exceedingly popular, and one of its delights is that people of all ages can take part in it. The movements are profound in both their effects and their meanings, and learning to become proficient in their practice and to under-

stand them is something that will probably be endless. It is one of the most worthwhile 'yogas' for the western man that we have ever come across, and what is perhaps one of its star uses is the wonderful way in which it can relate man in a purely harmonious way with other people and with the whole of nature. It is a great force for brotherhood and peace in the world, and it needs widespread use and study both to do it justice and to make use of what is undoubtedly a great gift to mankind." (Peter Dawkins 1986)

The Paneyrhythm was given by a great spiritual Teacher: Peter Deunov (who was also known as Beinsa Douno). Born in 1864, Peter Deunov began teaching the message of the New Age in 1901, forming a community called "Sunrise" by the great forest which lies at the eastern side of Sofia, in Bulgaria.

The "brothers and sisters" of this movement, known as the White Brotherhood, lead a life in which attunement to the world of nature and of the spirit is of central importance. Whilst working with teachings that cover every aspect of spiritual life, a lifestyle is followed which permits the greatest attunement to the forces of God as expressed through His Creation – the natural world.

Waking early to meditate at dawn and to meet the sunrise, eating and cultivating a vegetarian diet, visiting the mountains as often as possible – all these activities promote a harmony with the living forces of nature that allows us to come into direct contact with the reality of a living Divine Presence in all things, and hence into direct contact with our True Selves.

From the Autumnal Equinox to the Spring Equinox, the Winter "evening" cycle of interior elaboration is followed – with time for study and reading, lectures and workshops. As Spring comes and the plants bring forth to the outer world the result of their inner labours, so we begin at the morning of the year to dance the Paneyrhythm.

Standing in a circle, holding hands, all who are gathered briefly attune to the overlighting and immanent presence of God, the Angelic Host and the realm of Nature. We then turn into the path of the circle, standing in pairs, and the music begins – coming from a group of musicians gathered at the centre.

For forty-five minutes we dance, using movements each of which has a precise meaning and purpose. At the end, we turn towards the centre and inhaling deeply with each outward sweep of both arms, we sing the rising and falling scale as we breathe out.

Closing with a final prayer, each participant waves their right hand in greeting and thanksgiving towards our friends in the Invisible world who have worked with us, and in deep Inner Recognition and Love towards our fellow dancers.

At certain times, two further dances may be performed. The first, called the Sunrays, requires participants to form "rays" from the centre of the circle, made up of five couples each. Wonderful and haunting melody, again composed by Peter Deunov, is played whilst the dancers move forward and back and then weave between each other, culminating with a standing still and channelling of energy to the whole world.

The second, called the Pentagram, involves each of the five couples who formed a ray of the sun becoming a point of the pentagram whose lines are then traced first by one and then by the other partner. The dance continues in a

circle, with as many pentagrams being formed as there are rays, until each couple at each point has been, and hence attuned, to each of the five points of the pentagram.

The tremendous interest now being shown in Paneurythmy and in sacred dance and movement, reflects a growing and intuitive understanding that the universal truths expressed throughout the ages by the great teachers of the world, can be resumed and expressed not only in words, but also in form and movement and sound. In this way, these truths become expressed at the most manifest level of our being while becoming infused with a sense of joy, vitality and exchange. The dance then transcends any one particular group or teaching and speaks directly to the Self.

We find that through dancing the Paneurythmy we develop an increasing sense of attunement to the forces of Living Nature, and to the Divine Creative Spirit. As we dance, we move to a greater integration between our bodies, hearts and minds. We also build a greater sense of harmony and common purpose between all those participating, as also between ourselves and those radiant beings of the "invisible" world who work with us at such times.

The Paneurythmy is a dance of unity and exchange at all levels of Being a living mandala of spiritual light in which we share and move and give of ourselves, receiving in turn vitality and poise, calm and radianse. (Philip Carr-Gomm.)\*

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## A JOURNEY LETTER

by Carla DeSola  
(February 20, 1990, Athens)

The SDG Journal came just as I was leaving for a 2 1/2 month journey, and I did want to share the bare bones of where I'll be – the story may come later as the trip unfolds. It seems to me that the Holy Spirit "likes" to travel, and having spent only one week of my trip (in Cyprus and Athens), I feel already greatly blessed – by the *icons* in the churches, and a wonderful healer in Cyprus.

Tomorrow we fly to Jerusalem, for a six week stay as an artist-in-residence at St. George's Cathedral. Then Holy Week in Seville to see first hand the processions and walk the land where some of my ancestors came from. Then two weeks in Sweden, going to churches and retreat centers there, specifically to help Joan Donkin, a liturgical dancer. Joan works for the churches in Sweden as a dance consultant.

In June, 17th -22nd, with Madeleine L'Engle (writer) and other artists at Kanuge Retreat Center in N.C. – a week in the relation of Faith and Art.

June 23-29, Gethesemani Trappist Monastery, KY with the Schole Contemplation . . .

June 30 - 31 at Chestnut Hill, PA for a program in spirituality and the arts.

June 14-15 Kathryn Mihelick – I hope will send information about a dance conference in Ohio.

I am grateful for the work and to report all this, to a "family" who cares.

Blessings – •

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## **AN IMPROVISATION: THE RISK OF CHANGE**

*by Marcia Bain*

There is no change without risk. That fact was very evident to me the first time I stepped out on the dance floor of a classroom to try my "hand" at improvisation. The well-trained dancer in me cringed at the possibility of looking foolish, of looking like I didn't know what I was doing, and of hurting myself (Ego and body!). Well, all of those things happened – but I also found the joy of discovery in movement. And at the urging of teachers along the way, including choreographers Alwin Nikolais, Murray Louis, Claudia Gittleman, actor Larry West, musicians Michael Griffin and Dave Brubeck, I always picked myself up, tried again – risked again – and eventually became as confident in my improvisational skills as I was in my technical ability.

Now as I contemplate leaving the security (?) of holding a position in two major modern dance companies, which I have enjoyed for the last 5 years, I again feel like that student that walked out on the dance floor to meet the risk of improvisation those years ago. In resigning from the companies of Alwin Nikolais and Murray Louis to pursue my dreams in the sacred arts field, I risk looking foolish, not knowing how to go about it, and getting hurt. However, I always remember the way Mr. Louis describes improvisation. He says you must realize that the body, or the subconscious, knows infinitely more about movement than the conscious mind. The "intuitive self" is an accumulation of genetic information handed down through generations of human kind. We must release our mind to allow our bodies to take us on movement journeys we never dreamed we were capable of. As this principle applies to the "improvisation of life", I believe that we must have faith in the God within us that calls us to be the best that we can be and realize our highest potential. For me, there will be teachers along the way – among them Kathleen LaCamera, Doug Adams, Judith Rock, Greg Bain – who will encourage me to pick myself up and risk again. And I will push myself past the boundaries of what I already know into the uncharted territory of the artist I must become.

As 1990 opens its doors, I look forward to discovering the joy of my life in the 90's brought about by risk and therefore, change. I look forward to growing as an artist in a field that inspires and excites me. And I look forward to the new friends I will meet as a result of this change.

There is no change without risk. And risk is the joy of feeling alive!•

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## **JOURNEY'S END**

*by Donna DeMille*

The practice of the Rosary is a spiritual journey in meditation the like of which can be found in many of the world's spiritual traditions. The counting of repeated prayers on beads with a unified meditative theme began to be developed very early in the history of Christianity. The mass of worshippers were illiterate, could not read the Bible nor even often understand the language of official ritual, but still they wanted a prayer form that they could take with them on their daily journeys.

The Rosary is a practice of remembrance on two levels. It reminds the one

who prays of the real life events – the spiritual journeys – of real people, Jesus of Nazareth and his mother, Mary, as commemorated in the Joyful, Sorrowful and Glorious Mystery cycles. And through the repetition of the prayer, “Hail Mary,” the one who prays reminds Mary, as it were, of our needs here on earth. I think the primary reason that Marian devotion remains so strong in Roman Catholic life is because Mary is perceived as one, fully human, who really understands the woes of the human condition and she is seen as personally interceding with the God-head on our behalf.

Being personally of the age of the “feminist revolution” and being raised in the Roman Catholic tradition, I felt at an early age that I must repudiate the “Marian mythology” and all the superstition that went with it. After all, I asked myself, wasn’t Mary herself personally responsible for the awful yoke of “virginity” and submission to patriarchal values that was put upon all women thereafter! But fifteen years on in my life’s journey, I met a woman who was truly “full of grace.” This was a woman of age and wisdom, whose beauty shone from deep within. Although she professed no religious affiliation, she practiced a spirituality of compassion. Our short time together resonated with life’s truth. In her I knew I was experiencing the archetype of the Divine Mother, the Quan Yin of Buddhist thought and I began to re-discover Mary.

The way I re-discovered Mary and, in fact, my own soul, was through the Rosary. I found a Rosary, because I needed it . . . because the wonderful woman who was second mother to me was dying and I needed a space to mourn, to wail, to ask for one small favor, a peaceful death for my friend, which she was granted. Through this experience I began to ponder how someone’s death can bring new life, because through love and death I had been re-born.

The practice of the Rosary is a practice of meditation in movement. The word ‘rosary’ refers to rose garden, Mary being the Mystical Rose. Walking with the Rosary in Lincoln Park on Chicago’s Lakefront, I often feel that I am joined with the prayers of all of nature trees, birds, the still water of the Lagoon, the moving water of Lake Michigan, the rocks on the breakfront and the sand on the beach. Walking with the Rosary on the way to work puts the repeated journeys of daily life into a different perspective. I tune into a pilgrimage energy – something that’s very near lost in modern spiritual practice but was the essential enactment of the spiritual journey of life . . . the journey to the feet of God.

I spent most of my twenties and thirties on a blind pilgrimage. I travelled around Europe soaking up “culture” because art was the only way I understood the world of the spirit. The initial impetus of my journey was not just to see, but to experience the great Cathedrals of France all of them shrines and pilgrimage sites honoring the many aspects of Mary as Queen of Heaven and Mother of God. While at the time I didn’t recognize my spiritual connection, I felt I had to get inside of these Cathedrals to understand ‘something.’

Even now, I remember the feel of the swinging door of Chartres cathedral as I pushed it open holding my breath in anticipation. Hordes of tourists milled around the entry and I was myself with a tour, but if I could have done what I wanted to do, if I had been a little more brave, I would have danced for joy down the aisles from the feel of the light and the color and sacredness of that place. And I would have thrown myself on the ground to feel the hard, cold stone

against my cheek and thanked the 'Something' that had finally brought me to a place of meaning. Now I have a name for the 'Something' that urged me to make that first journey and kept me travelling til I finally found myself in the maze.

The Rosary is a recognition of the still center around which our lives mysteriously pivot. I've heard other women say they've picked up their Rosaries again because they needed that space of prayer. Maybe unpacking all the myths and misunderstandings about the role of women in Christianity as a prerequisite of faith lost ground before the need to pray, to muse like Mary, to ponder things in our hearts. The Rosary can be a prayer practice for all who journey joining self with others on the endless pilgrimage of faith. •

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## DANCING THE FAMILY'S CHANGES

by Teresina Havens

Many of us have the privilege of leading rituals with groups in ample spaces. I'm interested in how we can facilitate rites-of-passage in our own families or in the homes of our friends, and I look forward to sharing some of these experiences during the Festival. This question has been illuminated for me recently by a book with unusual relevance for sacred dancers.

*Rituals in Families and Family Therapy*<sup>1</sup> stretches the scope of ritual beyond religious and community celebrations to focus on symbolic healing enactments in families. Inspired by the discoveries of anthropologists and by the creative interventions of the Milan school of Family Systems Therapists, the three editors elucidate the therapeutic role of ritual in "dysfunctional" families. Especially memorable are the stories of ceremonies acknowledging and mourning or honoring a "lost" family member or event – such as the brother who committed suicide and was never mentioned, the grandmother who never had a funeral, the secret marriage with no flowers. Sometimes these events waited fifty years to be ritually honored and redeemed with the therapists' help! Only then was the "sick" member of the family freed to return to normal functioning. Ritual is not only powerful; it is necessary! It is not a luxury!

This documentation of the healing power of structured mourning and letting-go in times of transition provides a theoretical framework for low-key rituals which I have facilitated for friends in their homes. These were "normal" families, but I am struck by the parallels. For example, a friend was feeling sad about leaving her home in a pine forest, which she had designed and in which she had raised her family. I gently suggested that she needed a grieving ceremony. She responded enthusiastically; we walked in the garden and through the house together in leisure, looking for symbols, and envisioning a party. A circle of women was invited to circumambulate the house with drums and bells and to bless seven sacred spots. Her daughter danced her memories in the room in which she grew up, and celebrated the original Winnie-the-Pooh drawings on the bathroom wall. After a feast, the mother dug up a mint-plant and potted it to take to her new home. All these steps seemed to unfold naturally, almost "of course." Later when I met her in town, she reported that she felt ready to let go of the old house.

My "training", however, came not from Family Systems Therapy but from Sacred Dance! plus a long apprenticeship co-leading rituals at the Friends Conference on Religion and Psychology.<sup>2</sup> What I'm trying to suggest is that as sacred dancers we *already know* the basic ingredients of healing ritual. In addition, we know how to move ceremonially. The way in which a dancer carries a bowl, offers a branch, blesses a feast, lifts it into a dimension of awe. A simple procession to bless a new home or say farewell to an old one calls on deep body and racial memories which too many modern folk have forgotten, but which dancers remember. This recognition may embolden us to offer our services to enrich otherwise perfunctory baptismal and birthday parties with movement and blessings.<sup>3</sup> Family Therapists have demonstrated that no explicit transcendent reference is required for the ritual to "work."

Although some sacred dancers may not be comfortable with the therapeutic model, I believe that the approach of this book might facilitate communication between movement therapists and liturgical dancers. Please share your insights and experiences!

<sup>1</sup>Edited by Evan Imber-Black, Janine Roberts, & Richard Whiting, Norton, NY 1988.

<sup>2</sup>A Jungian-Quaker group which included Nancy Brock and Christopher Beck.

<sup>3</sup>See my paper, "A Time to Bless", available at the Festival. •

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## THE JOURNEY BEYOND, THROUGH COLLEGIAL FELLOWSHIP

by Mary Jane Wolbers

In November 1989, it was my privilege and pleasure to attend a dance conference in Williamsburg, VA. Among those presenting papers was a Sacred Dance Guild member, Sheryl Popkin Triebe (known as "Savitri" to many of us). Her subject was "The Eastern Influence in the Choreography of Erick Hawkins". Unlike many conference speakers who read formally from their papers, Savitri quickly foresook her paper and notes and soon had us all caught up in her enthusiasm for Hawkins' work through a spontaneous, warm, and elucidating presentation, punctuated by graceful demonstrations. She spoke about the spiritual nature of his work, and how it has been influenced by Oriental philosophy.

Several other sessions at the same conference ("Dance in the Americas", held by the Congress on Research in Dance) were of particular interest to me as a Guild member: one on the Denishawn Costume Collection, others on Shaker dance and American Indian ceremonials. The event provided ample time to peruse a fine exhibit of dance resources, visit with colleagues, and see Colonial Williamsburg.

How ever-present are the concerns of sacred dance as I attend conferences such as this one in Williamsburg! They would be, I am sure, regarded as "secular" in nature and content, and overlooked by many Guild members. My reaction reflects, in part, my personal inability to separate the "sacred" from the "secular" in life. Nonetheless, I am enriched by the experiences provided by other organizations and I feel that their activities have much to contribute

to my work in sacred dance. It is good that the Guild has established reciprocal affiliation with the American Dance Guild, the National Dance Association, and Schuyler Creative Arts Institute. I hope this list will grow, making it increasingly easier for members to attend each other's activities, stretching horizons to the mutual benefit of all.

How can we easily dismiss the efforts of a sister organization, thinking, "That doesn't concern me"? The University of Wisconsin conference last Spring, devoted to the life and work of Mary Wigman, is a case in point. Wigman is not identified as a pioneer in the field of sacred dance, but the repeated reference to the spirituality of her work by various speakers clearly established her as a force to be reckoned with as we trace our roots and acknowledge our sources. I was glad I could be there. Again, as always found myself surrounded by fellow conferees who were eager to learn about the Guild and my work.

I have also profited greatly from conferences offering programs on dance injury. They should be of intense interest to Guild members. Many of us work with "part-time" dancers who risk injury more often than those who make it their life work. It is important to know dance injury potential and the safeguards we can take to avoid harmful movement practice. State, regional, and national meetings of NDA invariably include these valuable sessions, as does ADG, CORD, regional dance councils, and others.

Our collegial fellowship stretches our vision, enlists support for our work, and provides invaluable personal and professional contacts. I urge members to be involved in regional and chapter events, and to attend our national Festivals; beyond these are journeys we can share through fellowship with other organizations. As for me, I look forward to the NDA meetings in Lancaster, PA, Feb. 28-Mar. 7 at the Eastern District Association Convention of AAHPERD. There are many meetings of interest listed, including a session on "Liturgical Dance" by Vernandi Richardson. The exhibits are sure to be interesting, and I can count on meeting some fascinating folks. (A recent conference was made memorable by an encounter with a fellow delegate – the daughter of a former SDG President!)

Keep in touch with our collegial fellows, and journey with them once in a while. •

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# *Letters to the Editor*

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From Teresina Havens, Vancouver, WA, December 18, 1989

I would like to share with all Guild members headed for the Festival in Oregon next summer, the joyful spirit of our Columbia/Willamette Chapter. In a spacious hall with a welcoming Yule log on the first Sunday in Advent, Susan Cole led an enthusiastic intergenerational gathering in decking the hall with evergreen branches as we sang "Deck the Hall" and twirled 'round the nearest dancer on the "Fa-la-la's." We danced "Tidings of comfort and joy" with a *leap* every time we sang "Joy!" and circled to many other carols.

This annual SDG event was a heart-lifting welcome. As a newcomer to this region, I am struck also by the magnificent rivers and volcanoes. What a splendid site for our summer '90 Festival! Join us in dancing beside the Willamette River!

# *Recommended Reading*

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## *Prophetic Gestures*

*Prophetic Gestures* by Todd Farley/2nd Edition, Workbook/Lecture \$18.00 With Answer Book \$21.00, Answer Book only \$5.00, Shipping/handling \$2.50, MIMEistry International, 9112 Tristan Drive, Garden Grove, CA 92641.

An indepth study outlining the gestures of the Bible. Includes research on such topics as drama, dance, and Jewish mime, as well as cultural gestures.

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*The Silent Prophet: The Prohetic ministry of the human body*  
*The Silent Prophet: The Prohetic ministry of the human body* by Todd Farley, \$5.95, shipping/handling \$1.50, MIMEistry International, 9112 Tristan Drive, Garden Grove, CA 92641.

A practical guide revealing the ministry of the body in use of praise, worship, and the arts. Includes a unique view of the symbolic actions found in scripture, i.e. those of the Crucifixion.

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## *Creation "The Spirit of Nicaragua"*

*Creation*, Matthew Fox, Editor-in-Chief, \$20 for one year (6 issues) or \$35 for two years (12 issues), Circulation Office, 160 E. Virginia St., Suite 290, San Jose, CA 95112-5848. *Creation* is a unique bi-monthly publication that applies the vision of Creation Spirituality to the urgent personal, social and ecological issues of our day with reverence, humor and prophetic analysis.

## **REVISED EDITION PLANNED FOR SDG BIBLIOGRAPHY INFORMATION REQUESTED**

*by Kay Troxell, Editor*

It has been four years since *Resources in Sacred Dance, an Annotated Bibliography* was published by the Sacred Dance Guild. In 1988 there was a second printing of the original booklet. By this Fall, almost 1500 copies will have been distributed to members or sold to libraries and to the public. The Board of Directors believes it is now time to bring the bibliography up to date for a new printing.

As Editor, I am appealing to all the members for help. Have you had something published about sacred dance? Did you discover a book that should be listed? Please start those cards and letters coming!

I am looking for materials not printed in the original bibliography. These materials would include books, booklets and pamphlets, articles, publications, organizations, films, and cassettes (both audio and video) in the field of sacred dance. I will also welcome general dance resources that would be helpful to sacred dancers. All the materials in the bibliography must be available nationally to the general public and the cassettes should be of professional quality.

Please check your copy of *Resources* to see the information needed. The entries give the author, title, publication date, price, number of pages, publisher, and several descriptive sentences. The cassettes also give length, format, rental or purchase price as well as source and description.

If you have found errors or have had problems ordering any of the resources listed in the original bibliography, please let me know so that I can investigate and make corrections.

I need your information as soon as possible. My deadline is July 1. Please mail your materials to Kay Troxell, 1441 Hiemenz Rd., Lancaster, PA 17601. Thank you for helping to make the bibliography a valuable resource for both the Guild and the public.

### **TASK FORCE ON "QUESTIONNAIRE AFFIRMS 'NURTURING-NETWORK'"**

Chair: Jeannine Bunyan, Southern California

We are pleased to receive returns from 28.5% of our membership which provide us with thought provoking comments. TASK has much work yet to do, but at this time, we can share a few of the most common answers.

- Q. "What is most *satisfying* about belonging to SDG?"
  - A. "Meeting and sharing with other Sacred Dancers."
- Q. "What is most *frustrating* about belonging to SDG?"
  - A. "Feel isolated – too far from other Sacred Dance activity." "Lack of Time and/or Money to be more involved."
- Q. "Should we have our National Festival every year?"
  - A. Mixed opinions and suggestions yet to be evaluated.
- Q. "Rank order of preference of *Journal* articles."
  - A. First preference – "Articles by members."

What does this show us? It affirms that SDG is an important "nurturing network!" Those who live in an "active" area benefit from local support, while others living in "remote" areas recognize their need for the caring dance community. National Festival is an opportunity for these two groups to gather – provided one has time/money enough. This points to the *Journal* as a valuable vehicle to keep us "connected and encouraged" wherever we are!

What does this tell us? The most important ingredient in SDG is our people! To strengthen our organization, we must strengthen our people. The challenge is evident: to improve communication – not easy, considering we are spread throughout the U.S. and abroad. Add to that the fact that all of our work is done by volunteer officers. We also know that dancers would rather *dance* than *write* about it. It is a miracle of Spirit that we succeed to any degree.

What does this require of us? In every way possible we need to help people feel their part in the large Vision, especially during the "lean" periods which we all experience along the way. On the Local scene this means greater effort to "keep in touch" and provide opportunities for exchange of ideas and inspiration. On the National level this means that we need to take long hard looks at how we service members. What is needed for both is an increased confidence in the importance of what we have to offer, so that our outreach efforts will be more effective to bring in new vital members, having fresh enthusiasm to carry our work forward.

TASK is still reviewing other raw data. This information is valuable to help formulate business recommendations. However, we are a spiritual organization, and this at times calls for decisions which may not seem to be good business sense. The challenge of TASK is to find balance by helping us identify when our decisions are based on sound business tactics while being aware when we choose to "Move Forward In Faith!" Please continue your prayers for wisdom as we prepare to move SDG into the next century. . .

## Membership News

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### Carla DeSola's teaching of "DANCE AND RELIGION" courses 90-91

1. For summer school, Pacific School of Religion, July 23-27, 1990: PEACEWRIGHTS: DANCING THE WAY OF PEACE and July 30-August 3, 1990: DANCE & THE CHURCH: SHAPING WHOLESOME SEXUALITY.

2. Fall Semester, Sept - Dec: DANCING YOUR SPIRITUAL JOURNEY: "O God, you search me and know me . . ." (Ps. 139) We believe God knows us through and through; however, while God knows us fully, we need to develop our self understanding. Through dance we learn to weave together the inner and outer sides of our being, using the rhythms and movements which permeate our existence. Choosing a scriptural passage, we process our feelings of the day by dancing the one which best expresses our unique meeting with God in the present moment. This can lead to deepened understanding of our personal spiritual journey. Our exploration relates us to the rhythm of the day,

the seasons, and the longer phases or cycles of life. The course introduces elements of dance technique and improvisation to provide the tools to express the journey

3. Spring Semester 1991, Feb - May: DANCING PRAYERS AND RITUALS: For every season there is a time, and for every season we need a dance - "a time to be born, and a time to die, a time to plant, and a time to pluck . . . a time to keep silence, and a time to speak . . ." (Eccles.) Turn, turn, turn! Dance rituals mark and give new dimensions to the turning points in the church year and our own lives. The course focuses on learning to create such rituals, beginning with simple dance prayers and moving to more complex structures. Students work alone and in groups and all participate in experiencing and critiquing one another's efforts. Included are warm-ups and study of elements of dance technique and improvisation which strengthen the student's ability to express the work clearly and effectively.

4. Intersession 1991, Jan 14-18, 1991: A TIME TO DANCE: This is an intensive week of dance offered within the context of the spirituality of movement. The class is designed for those interested in learning to be part of a creative process that culminates in the setting of a new dance. The class will both stretch the beginner and deepen the awareness of the int./ adv. student. Technique includes centering, floorwork, barre and study of dance phrases. The work is cumulative: one session builds upon the next, and the dance evolves through improvisation, individual and group dance prayers, and the crafting of movement themes to create a unified work.

Each day draws to a close with a dance/prayer circle.

Those interested in taking any of these courses should write to Professor Doug Adams, Department of Arts, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

\*

## Congratulations!

Congratulations are in order for former Guild President, MAXINE DE-BRUYN, who has received a U.S. Congressional Award honoring her work in the Arts. The Award was presented by a joint resolution of the Michigan House and Senate.

In addition to her activities in sacred dance, MAXINE is President of the Midwest District AHPERD of the National Dance Association. She will serve the NDA as a speaker for a session, "University Perspectives on Dancer Credentials", at the national AAHPERD Convention in New Orleans on March 29, 1990.

Congratulations to Lee Brunner for the Profession of Oblate Promises at the Holy Cross Monastery in West Park, New York on Sunday, March 25, 1990.

\*

### Please Patronize Our Advertisers!

FINA Dancewear, through Joyce Smillie of the SDG Executive Board, is the first advertiser in the Journal. FINA offers SDG members dancewear at whole sale prices, and the amount of their mark-up is donated to the Guild. So please take advantage of this generous offer. Send for the FINA catalogue as indicated in the ad in this issue, and benefit the Guild as well as yourself.

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Dear SDG Members,

We would like to extend a heartfelt apology for the delay in Festival '89 Videos. Due to mechanical failure, one tape was destroyed. A remake, upgraded tape had to be made and new equipment used to duplicate them. By then it was the Christmas rush. We finished them as fast as possible!

Please accept our sincere apologies and we hope you enjoy the video!  
See you in Portland,  
Festival '89 Committee

## **RECIPROCAL AFFILIATIONS**

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 – (212) 627-3790

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 – (703) 476-3436

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 – (415) 595-2433

## **MEMOS FROM THE MINUTES MEMOS FROM THE MINUTES**

*Sacred Dance Guild Executive Board Minutes*

January 13, 1990, Cleveland, Ohio

The meeting was called to order at 9:45 a.m. at Annie Zahradnik's home. Present were: Fenna Stoub, Pam Gwozdz, Carla Kramer, Annie Zahradnik, Carolyn Horvath.

We began with movement meditation and prayer and song. We then went through the agenda. Minutes were reviewed from the October 20-21, 1989 meeting. Pam motioned to accept the minutes. Annie seconded. Carried.

### **Housekeeping: Re. future meetings:**

The next meeting will be April 20-21, 1990 in Michigan. The next meeting after that one will be at Festival '90. Some new members do not understand why membership needs to be renewed in April when just joining in November. But this procedure was hammered out a few years ago and it will stay. Carla asked about making up a form letter to mail to those who do join in October or November. Discussion ensued and it was agreed to do this. Minutes are sent to chapter reps but not to presidents of chapters. Without a rep the minutes should then be sent to the president of the chapter.

### **Executive Board reports: Treasurer:**

Sybil MacBeth. Sybil reports a balance of \$780.71 in the checking account to date (Jan. 13, 1990). There is \$10,146.01 in the savings account. (She transfers as needed.) \$5008.49 of that amount is from the CD which matured last October and will be reinvested in a 1 year CD (Certificate of Deposit) at the president's recommendation. This will leave a balance of \$5137.52 in savings. There is a balance of approximately \$900 in the Hawaii account which Sybil plans to close out soon. Sybil will send Program Director Susan Cole the balance of Festival seed money in the amount of \$1050.00 (Pam has already disbursed \$2450.00 to Susan directly from the Festival account, and plans to send another \$50 through the main account.)

### **Executive Board reports: Corresponding Sec.:**

Annie Zahradnik. There was one inquiry since October about the Festival

and one who lost a Directory. Also 2 or 3 are asking about membership cards and Directories. Annie is responding to these requests. She also assured them of receiving the winter Journal. She has 70 Bibliographies left and 50 Directories. There are some people who have sent money and haven't heard anything so Annie is trying to catch up on these. She is sending them first class. It now costs \$2.05 but will cost more with the 2 Journals included. Also, 10-15 letters to drop-renews have been sent out. Regarding the Bibliography, the hope is that the announcement in the Journal won't call forth requests from those who already have one. Fenna suggested Annie would add a p.s. to ask if the drop-renews need a Bibliography.

**Executive Board reports: Resource Director:**

Joyce Smillie. Joyce has 92 Bibliographies. Two or three have been sold. There was one inquiry in the Guild which she answered. There is \$1500.00 in the Fina account. There have been no statements for 5 months because of computer problems. About \$1000.00 of the above amount will go to the Guild.

**Executive Board reports: Vice President:**

Pam Gwozdz. "We're still in Ohio. Pam helped Annie with mailing the minutes and answered a letter of inquiry. Pam also printed stationary and distributed it to board members. The bill was passed on to Sybil. Pam also looked into the CD in Hawaii.

**Executive Board reports: President:**

Fenna Stoub. Fenna inquired into bookkeeping services and contract bookkeepers in the area. She also instructed Sharon to do the same. Fenna approved several requests for mailing labels: A.R.E. Publishing in Denver, Pacific School of Religion, and *Modern Liturgy* magazine. *Modern Liturgy* offered to publish Festival '90 information in their calendar section, which Fenna promptly sent on to them for their next issue. Discussion ensued as to whether to increase the price. This item was moved to section IV, Discussion. Fenna also informed the board that she has made the decision not to run for president this year. Other correspondence that seemed appropriate for her to answer was done.

**Executive Board reports: Secretary:** Carolyn Horvath. No report.

**Executive Board reports: Program Director:**

Susan Cole. Susan does have \$2450.00. She has secured a theatre called Intermediate Theatre which seats 450 on the floor with 2 balconies. She wants this theatre for a program by Bruce Smith's African Troupe. Susan knows someone in public radio to do spots for her and do Bruce's program advertisements. She also met a woman named Teresina, who wants to do worship services both for morning and evening prayer. Olga, another person Susan met, is a masseuse who would offer a class in massage as well as offer massage for the dancers. A Yogi who will do Yoga at the olympics may be a part of the faculty also. Credits are being offered. Flyers need to go out soon, Susan!

**Executive Board reports: Journal Editor:**

Toni' Intravaia. The Journal has been ready but was delayed for the inclusion of the minutes memos but is now being completed. The cover will be gray . . . with an Anderson drawing on the cover. No photos came her way. She is asking Susan Cole to send one for the Spring edition since that will be the

one devoted to the Festival. The Calendar will be centerfold as will be an ad for the Hong Kong Festival. Toni' mentioned that regarding the Directory, she would not have voted against the inclusion of talent listing. Rather she would like to see the directory put out every other year with updates in between. The theme for the Spring Journal: Dance is a Journey, sometimes traveled alone, sometimes in a group, but always travelled . . . in a marvelous way.

**Executive Board reports: Membership:**

Carla Kramer. Carla received a letter of inquiry about the Guild which she passed on to Pam who answered it. Carla asked if there is an inquiry form letter. Response: because each person's letter is unique the answer must also be individual. As of January 12, 1990, there are 701 members in the Guild. Seven members were informed of an increase in dues. There were 33 new and 4 drop/renews since October. Six sets of labels have been mailed out. \$30.00 was charged for each one. Labels are free to Guild members if the labels are used for Guild purposes. Carla needs to call Doug Adams to find out why updates are sent to him. Does the new president of PSR receive the labels instead? Audry Friedman Marcus and Bill Burns of *Modern Liturgy* received labels. It cost \$3.50 to mail each one. Only \$7.00 is cleared on each set. This needs discussion whether to increase the price. Cost of shipping mailing labels should stay at \$2.25.

**Executive Board reports: Publicity Director:** Barrie Gibby. No report.

**Executive Board reports: Archivist:** Mary Johnson. No report.

**Other reports:**

1. Task Force: Jeannine Bunyan reports that 200 responses to the Questionnaire have been received. 73 Questionnaires were returned to her with a change of address. She plans to send the updates to Membership Director Carla. A preliminary glance at the returns shows that a majority membership response to the question of what is most satisfying about belonging to SDG is "meeting and sharing with other sacred dancers."

2. Festival '89: Pam Gwozdz. Pam will have a report soon and will close the books. Joyce had problems with the video machine copying and was then swamped at the holidays so now she can get back to doing the videos for the Festival. Pam will be in touch with Joyce again in a few weeks. \$1000.00 was taken from the Ohio Chapter and transferred to the Festival '89 account. As of 11-27-89 there was \$1372.47 in the Ohio Chapter account. Pam sent \$2100. to Festival '90 and still needs to send the balance of \$50 through Sybil.

3. President Council/Hong Kong and Parliamentarian: Mary Jane Wolbers. As parliamentarian, Mary Jane would like to issue a call to all officers of the Guild for by-law changes. Any changes proposed should be sent to Mary Jane before the April meeting. She will be getting all the policies from the minutes to be made into by-laws so these can go out with the ballots. Mary Jane submitted a list of corrections for the Board-at-Large meeting minutes. Hong Kong Conference: There is a real good chance that the Guild will receive \$2000.00 through Carl Wolz from the Asian Cultural Society to be given to Guild members who are presenting at the Conference to be used for travel. Mary Jane also reports as SDG representative to the President's Council that the SDG Committee for the Hong Kong Conference will be considering topics to be discussed by the panel under the general heading: "Contemporary Con-

cerns in Liturgical Dance," during January. Input from other members is also welcomed' Send suggestions to Mary Jane. Registration brochures will be sent to all Guild members who are reminded to fill in Sacred Dance Guild on the form. The form is per person; make photo copies for family and friends attending.

( Be sure those going along submit their membership fee to the Guild in order to be eligible to attend.) The registration fee of \$165( \$50 of conference fee, \$100 hotel deposit, \$15 handling) is due on or before May 1, 1990. Two postconference tours are offered: a. Tour of China: one week \$900, two weeks \$1500. b. Tour of Bali, Bangkok, Singapore; 10 days \$1100 approx.

4. Directory: Ellen Roberts Young. Ellen requested updates to be sent to her through April, 1990 and then to send them to Judy Hollandsworth.

5. Bibliography Editor: Kay Troxell. Kay needs to know from the Board if we are going to reprint or revise the Bibliography. Kay is also on Task Force and is working mostly on the Festival(s) report. She is doing a lot of comparative work and has gotten as far as 1983 and is going back to 1979.

6. Nominating Chair: Martha Fairbanks. Martha needs to know from board members in Ohio what our intentions are. Susan Cole and Joann Flanigan are on the committee also. For everyone who gets the minutes: please consider being nominated. You will be called by Martha.

#### **Discussion:**

The point of discussion is whether to issue Directories gratis to members or not . . . The second point of discussion centered around bookkeeping . . . The term of office being changed to a two year term was another item of discussion . . . Do we want the Bibliography reprinted or revised? . . . regarding labels . . . Joan Huff's idea regarding unrepped folks being repped by another state was discussed . . .

#### **Business:**

Motion: that the Board grant authority to the president to hire a bookkeeper until such time when a competent volunteer can be found. Carla moved the motion be accepted. Pam seconded. All agreed. Fenna will call Sharon Miller.

Motion: that in the event the Sacred Dance Guild Board receives funds from the Asian Cultural Society through Carl Wolz for travel that it be distributed equally among Doug Adams, Diane Apostolos-Cappadona, JoAnne Combs, Kathryn Mihelick, Joann Flanigan, Maggie Kast, Sr. Martha Ann Kirk, and Mary Jane Wolbers. Annie moved the motion be accepted and Carla seconded. Carried.

Motion: that the current Bibliography be revised for reprinting in the 1990-91 fiscal year. Carla so moved. Pam seconded. Carried.

Annie moved to adjourn at 3:20 p.m. Carolyn seconded. Meeting adjourned.

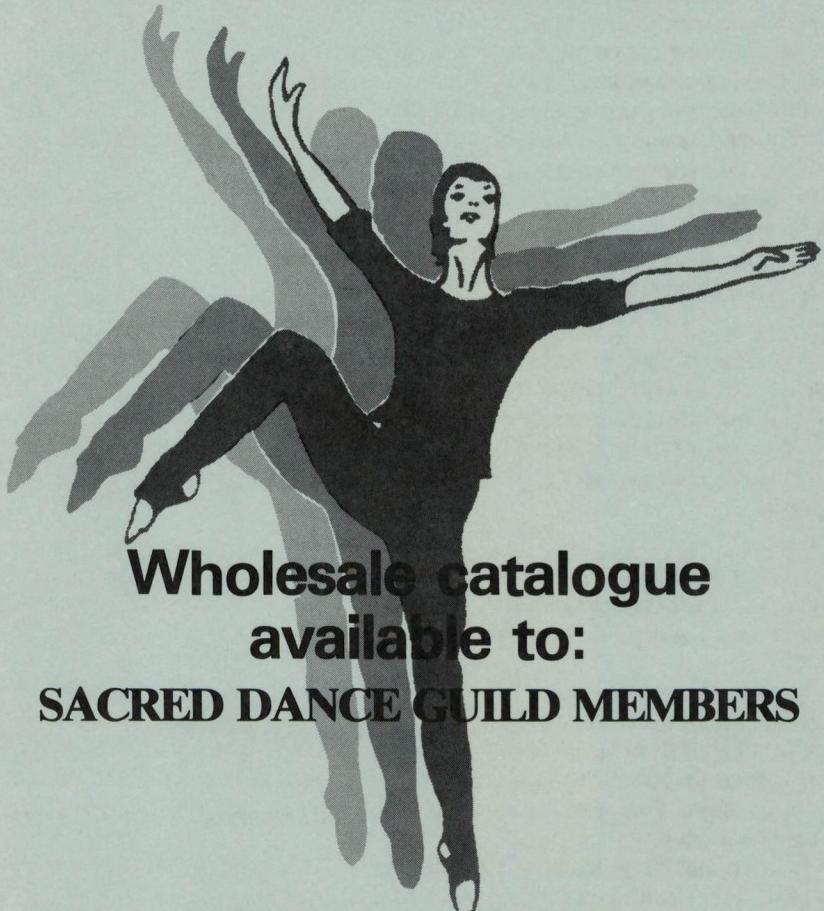
Respectfully submitted,

Carolyn Horvath, Recording Secretary

(Editor's Note: If any Journal readers wish a complete copy of the minutes at any time, please write the Recording Secretary, Carolyn Horvath.)

# **FINA**

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